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Review of *PHILIAS CHARIN: Miscellanea di studi classici in onore di Eugenio Manni*, by various authors

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good reason. Since Kraft's *System* appeared in 1970, no one could question that dies were shared among cities, particularly in the Severan period and after; Kraft posited a far smaller number of mints than issuing authorities—perhaps no more than a dozen serving the whole Anatolian peninsula.

Some of the sites Kraft identified as central mints have been questioned, as have some of his stylistic links. And since he chose to illustrate only single die links, a study such as von Aulock's helps lend credence to Kraft's central point by showing just how extensive was the sharing of dies. In addition, the comprehensive survey of surviving coins of each city demonstrates the sparse nature of this coinage: many if not most types are known only from single dies or die pairs.

Von Aulock shares with Kraft a tendency to lay out the available evidence and let it speak for itself. This approach has the advantage of economy, but it also makes it difficult, even for one passingly familiar with the material, to put it all in perspective. For example, at Bria there are several types struck in the names of Septimius Severus, Julia Domna and Plautilla. In the headings each coin is only broadly dated within the termini of the individuals involved. Yet all these issues were produced under the strategos Apollonios, and it is universally acknowledged that coins of Plautilla cannot have been produced after A.D. 205; why not point out the likelihood that all these coins should be placed during her ascendancy?

The case of Otrós is even more difficult to follow. Coins struck for this city are among the most numerous and most artistically successful of those catalogued in this volume. Here two magistrates were responsible for coinage under the Severans: Alexandros, an Asiarch, and Nigrinos, an archiereus and son of an Asiarch (perhaps of Alexandros himself?). Their coins are die-linked and therefore closely, if not absolutely, contemporary. Coins were produced for Otrós in the names of Caracalla, Geta and Julia Domna—it may be only an accident of survival that nothing is yet known for Septimius. Now the coinage of Otrós is also die-linked to that of several other cities: both Alexandros and Nigrinos share obverse dies with coins struck for Apameia in the name of Artemas, an agnothetes, and with coins struck for Bruzus in the name of Kaikilios Rouphinos. In addition, an obverse die used for coins of Alexandros is found with reverses of 8 other cities, one used for Nigrinos at two others. All are Severan issues involving various members of the imperial family. But the most important link of all is that of a die shared by Alexandros and Nigrinos with an issue of Siocharax struck *epi Philiskou Aidouch* (whatever that means—von Aulock does not comment). This link is once again crucial for the chronology of the Otrós issue, since Philiskos' coinage includes a unique piece struck in the name of Plautilla.

This reconstruction may sound complicated to the non-numismatist; it took me about half a day to trace it when, presumably, von Aulock could simply have laid out the linkage that would have narrowed the absolute dates for all the coins involved. Some further aids would be helpful: a map, as none of the cities here surveyed leaps immediately to mind; and, most importantly of all, indices of types, countermarks and magistrates' names.

These criticisms are really suggestions which would make the sound work of a good scholar more useful to the numismatist and more palatable to the historian or art historian. I am told that part 2 of this work is in press, and the editors of that work—or anyone who might wish to assemble von Aulock's *Gesammelte Schriften*—would perform an immense service to the scholarly community by indexing this and his other works.

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ΦΙΛΙΑΣ ΧΑΡΙΝ—MISCELLANEA DI STUDI CLASSICI
IN ONORE DI EUGENIO MANNI, by various authors,
6 vols., pp. xxiii + 2240, 138 pls. G. Bretschneider, Rome 1980.

Eugenio Manni, holder of the Chair in Ancient History at the University of Palermo, founder of *Kokalos*, and moving force behind many other journals and institutions on ancient studies, had already been honored by his students with a collection of essays (*Studi di Storia Antica*, Rome 1976), after 25 years of teaching. He is now being fêted by over 135 Italian and foreign scholars, at the moment of his retirement, with a six-volume collection of articles which, in their range, reflect the many interests of the honorand. The majority deals with points of ancient history, but many are of philological, epigraphic and archaeological import. Since a thorough review of such *magnum opus* is beyond the compass of this journal (and of a single reviewer), only the archaeological contributions are here briefly listed. The articles are arranged alphabetically by author. Note that married ladies have been listed by their maiden names, and R. Ross Holloway by his middle initial.

Emphasis on Sicily was to be expected, given Professor Manni's academic affiliation, but this insular horizon embraces indigenous and Punic sites, beside the Graeco-Roman, and one article (by D.H. Trump) discusses Maltese temples and their priority over Egyptian structures. Punic subjects range from discussion on the origins of the sign of Tanit (A.M. Bisi; G. Garbini) to jewelry and amulets from Palermo (I. Tamburello); from Carthaginian military bases in the Mediterranean (S. Moscati) to religious architecture at Motya (A. Ciasca) and Monte Adranone

(G. Fiorentini). The Punic and Greek spheres are spanned by C.A. Di Stefano (archaeological evidence from 4th c. B.C. Lilybaion) and V. Tusa, with his article on sacred buildings of non-Greek origin in Western Sicily (Solois, Punic Selinus, Segesta, Iato).

Selinus receives additional attention: both A. Di Vita and J. de la Genière discuss its fortifications and layout (which now includes some well-built extramural houses). The Greek house in Sicily (from the 6th to the 3rd cs. B.C.) is reviewed by E. De Miro, with useful accounts on Gela, Akragas, Heraklea Minoa, Sabucina, Monte Saraceno, Vassallaggi and Morgantina. Other articles on topics of Sicilian architecture are contributed by N. Bonacasa (on the identification of the various cult structures at Himera, preponderantly given to Athena); by D. Pancucci (on the temene of the chthonian divinities at Akragas); and by R.A. Wilson (who attributes the Syracusan amphitheater to the Augustan period and perhaps to the same architect who built the one at Carthage). B. Biłinski publishes the accounts of a Polish traveller, F. Bielinski, who in 1791 excavated two Akragan tombs.

Of comparable antiquarian interest are two contributions: R. Chevallier, on the various descriptions of the Arch of Titus in Rome, from 1607 to 1977; and J. Irmscher, on Winckelmann and Olympia. We return to Olympia with L.H. Jeffery and her speculations on Paionios, Alkamenos and the erection of Nikai by Elis, Mantinea and Argos, as a compliment to Athens at the time of the quadruple alliance.

Articles on pottery deal with amphora stamps and comparable evidence from Monte Iato (H.P. Isler); with new theories on Centuripan polychrome vases (E. Joly); with black-glazed pottery as an index of Sicilian presence in the commercial movements in the southwestern Mediterranean (J.P. Morel). A.D. Trendall suggests a new interpretation, involving the story of Adrastus, Tydeus and Polynikes on a calyx-krater from Lipari (ca. 340-330 B.C.), to which S. Woodford appends a note on a majolica plate painted with the same subject in 1532. R.R. Holloway compares Italic winged figures in armor with the depiction of Hypnos and Thanatos on the Euphronios krater in New York, and suggests new readings for some *dipinti* on that vase.

Graffiti on pottery form the subjects of two articles. M.T. Piraino Manni discusses inscriptions on sherds from the Gelonian akropolis; they fall primarily within the 6th and 5th cs. B.C. and are all in the Greek alphabet, although not all in the Greek language. Two small Roman bowls carry inscriptions mentioning Catilina and Cato, which S. Panciera discusses on historical grounds, raising doubts on authenticity. A technical appendix leaves the question open: the bowls seem ancient and nothing can be found against the contemporaneity of the graffiti.

Three numismatic articles (A. Cutroni Tusa, on

Syracusan coinage under Dionysios I; R. Macaluso, on coins inscribed *Kainon*; H.B. Mattingly on M. Antonius, C. Verres and the sack of Delos by the pirates); one on the fountain of Eros at Elea (B. Neutsch) and one on Paestan tombs and Greek sarcophagi (A. Wasowicz) complete the archaeological offerings. They represent only a small sample of the many riches to be found in this truly monumental Festschrift.

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ATTIC BILINGUAL VASES AND THEIR PAINTERS, by
Beth Cohen. Pp. xv + 557, pls. 129. Garland
Publishing, Inc., New York and London 1978.

Cohen has written two separate studies under a single title. The first part of this work concerns the old problem of whether the Andokides/Lysippides painter(s)' bilinguals were the work of one or two painters. The second, slightly longer part, is a survey of cups with rf exteriors and bf interiors. The two sections of the book are linked only by the common term of "bilingual." As indicated by the title, Cohen proceeds by trying to place the bilinguals within the total *oeuvre* of each of the painters and painter groups considered. A total of over 250 vases is discussed, and Cohen makes a number of astute observations about individual pieces and individual painters. These comments form the primary value of this work.

What is lacking is a larger conceptual framework and an ability to place bilingual vases into the general picture of Attic vase production. This is true for the large vases of the Andokides workshop, but even more so for the diffuse production of bilingual cups which range over a number of well-known workshops including those of Nikosthenes, Menon and Hischylos, and painters such as Psiax, Olto and Epiktetos. Discussions tend to move from vase to vase without an overall view or theme and are basically descriptive rather than analytical.

While dependent on the studies and lists of Sir John Beazley and, to a lesser extent, of H. Bloesch, Cohen does not advance their work but rather moves laterally. She fills in the Beazley lists with descriptions, but does not build upon them. Thus the extended discussion of the bilingual amphorae reaffirms (I hope finally) Beazley's ultimate judgment that the Lysippides Painter is *not* the Andokides Painter. In the study of cups, Cohen does not move beyond Beazley in any meaningful way.

In her discussions, particularly of the Lysippides Painter and the Andokides Painter, Cohen assumes that we have in our possession the entire production of these painters, although she obviously knows and elsewhere indicates that this is not the case. Having